



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## PREFATORY NOTE

This chronological record of representations by English artists<sup>1</sup> of subjects from the works of Dante, or connected with Dante, is intended as a further contribution to the history of Dante in English Art, two instalments of which have already been published by the present writer, namely, *The Earliest English Illustrators of Dante*, in the *Quarterly Review* for October, 1909, and *A Chronological List, with Notes, of Paintings and Drawings from Dante, by Dante Gabriel Rossetti*, in *Scritti Varii di Erudizione e di Critica in Onore di Rodolfo Renier* (Torino, 1912).

The record is arranged, so far as dates can be ascertained,—not always an easy matter,—in strictly chronological order. Notes are appended to a few of the works of special interest, except in the case of Rossetti's paintings and drawings, full notes on which were printed in the article published in 1912 referred to above.

In order to facilitate reference, four indices are provided, namely, 1. *Alphabetical Index of Artists, with date of first work*<sup>2</sup>; 2. *Index of Subjects*; 3. *Index of Passages Illustrated*; 4. *Index of Exhibitions and Galleries, with years in which Dante subjects were exhibited, and names of Artists*.

It should be explained that it has not always been possible to determine from the catalogue entries whether certain exhibits are indubitably Dante subjects or not. It is not improbable, for instance, that one or more of the representations of Beatrice may be intended not for Dante's Beatrice but for the Shakespearean character in *Much Ado about Nothing*. Fortunately it is only in a very small percentage of cases that this element of doubt exists.

Every effort has been made to render the record as complete as possible, but it can hardly be expected that in a first attempt of the kind there should not be some more or less serious omissions. The writer desires in this connection to acknowledge his indebtedness to the admirable series

<sup>1</sup> Including foreign artists naturalised or domiciled in England.

<sup>2</sup> Dates of subsequent works (if any) may be found by means of the cross-references in the footnotes to the general list.

of catalogues of the Society of Artists of Great Britain, of the British Institution, and of the Royal Academy, published by Mr. Algernon Graves, and of the Royal Scottish Academy, by Messrs. F. Rinder and W. D. Mackay, which have very greatly facilitated his task; as well as to the assistance received in sundry researches from his friend, Mr. F. G. Stokes.

The following brief survey, based on a communication of the present writer which was printed in the *Times Literary Supplement* for October 10, 1918, will serve to indicate the points of chief interest in the record, which covers a period of upwards of one hundred and seventy years.

The earliest recorded drawing by English hands of a subject connected with Dante, so far as present information goes, dates from about 1745, when the Hon. Elizabeth Yorke, eldest daughter of the first Baron (afterwards first Earl of) Hardwicke, who married in 1747 Lord Anson, the circumnavigator, made a copy of a portrait of Dante by Julio Clovio. This we learn from the *Gentleman's Magazine* for January, 1770, in which was printed "An Ode to the Hon. Miss Yorke" on her copying the above portrait, by her brother, the Hon. Charles Yorke (then recently deceased, as Lord Morden, after being Lord Chancellor for three days).

About the year 1758 Hogarth painted the portrait of William Huggins as the translator of Ariosto and Dante. In this portrait (now in possession of a descendant of Huggins, at Adderbury Manor, near Banbury), which was engraved by Major to serve as frontispiece to Huggins's translation (never published) of the *Divina Commedia*, the translator is represented with a bust of Ariosto on his right and a tablet bearing the names of the three divisions of Dante's poem on his left.

The record proper, however, does not begin till 1773, in which year was exhibited at the Royal Academy what is believed to be the first easel picture ever painted of a subject from Dante, namely, Sir Joshua Reynolds's celebrated "Count Hugolino and his Children in the Dungeon, as described by Dante in the thirty-third canto of the *Inferno*." According to James Northcote, who was the model for one of the sons, the subject was suggested to Reynolds by Goldsmith or Burke. The picture, for which the Duke of Dorset paid 400 guineas, was twice engraved — in mezzotint by Dixon in 1774, and in line by Raimbach in 1811. Reynolds's lead was followed a few years later by Fuseli, who made at Rome in 1777 six studies in monochrome (now in the British Museum) of scenes from the *Inferno* and *Purgatorio*, and who exhibited at the

Royal Academy in 1786 an oil painting of "Francesca and Paolo"; and by the well-known mezzotint engraver, John Raphael Smith, who in 1803 exhibited an oil of the same subject. In 1806 Fuseli contributed a second picture, "Count Ugolino in the Torre della Fame," and a third, yet again of the Francesca episode, in 1818. During the next seventeen years Dante was unrepresented at the Academy; but in 1835 a Dante subject was once more exhibited, this time by a sculptor, J. Gallagher, who contributed a basso-relievo of "Ugolino and his Sons in Prison"; and from this date onwards the Academy catalogues record on an average at least one picture or piece of sculpture of a Dante subject annually down to the present year (1918), the total number of exhibits being eighty-eight, of which twenty-eight were sculpture. Meanwhile other exhibitions also furnished their quota, notably those of the British Institution and of the Society of Artists of Great Britain, which together contributed a score of Dante exhibits between 1810 and 1865.

In 1793 Flaxman's world-famed "Compositions" from the *Divina Commedia*, one hundred and eleven designs executed as a commission from Thomas Hope (afterwards of Deepdene), and engraved by Pirolì, were published at Rome, the first English edition being published in 1807. The originals were preserved in the Hope collection at Deepdene until July last year (1917), when they were sold at the Hope sale at Christie's for £362 to Messrs. Duveen. They are now in America. A volume of Flaxman's studies for these designs, of fifty-eight leaves, in pen, pencil, and brush, is preserved in the Fitzwilliam Museum at Cambridge. From the same year (1793), according to Gilchrist, dates Blake's earliest recorded Dante drawing, a pencil outline of "Ugolino." Some eight years later (c. 1801) Blake painted a portrait of Dante in tempera, "wreath and framing of bay — accessory Ugolino," as one of a series of eighteen heads of poets, nearly life-size, beginning with Homer and ending with Hayley, as a commission from Hayley for the decoration of his library at Felpham. In 1824–1827, as the result of a commission from the artist John Linnell for a series of drawings from the *Divina Commedia*, to be afterwards engraved, Blake produced ninety-eight coloured or partly coloured and four uncoloured designs, seven of which (from the *Inferno*) were engraved by Blake himself, and published in 1827, the year of his death. Eight of the coloured designs were reproduced in the *Savoy Magazine* in 1896. A selection of twenty-nine of the

originals was included in the loan exhibition of works of William Blake at the Royal Academy in the winter of 1893; and a selection of nineteen was exhibited at the Tate Gallery in October–December, 1913. The whole series was sold at Christie's in the present year (1918) for £7665 to a British syndicate organised by the National Art Collection Fund; the various contributories including, besides the two great national collections in London, several provincial collections (among them the Ashmolean at Oxford), as well as the National Gallery at Melbourne. It is to be hoped that it may be found possible for the present custodians at no distant date to coöperate in the issue of a reproduction in a single volume of this most interesting series in its entirety. Such a volume should assuredly find a sufficiency of subscribers among the numerous lovers of Dante and of Blake.

The year 1840 is memorable as the date of the discovery in the Chapel of the Podestà in the Bargello at Florence, in part through the exertions of an English artist, of the now familiar portrait of Dante attributed to Giotto. A copy of this portrait was happily secured by this same artist, Seymour Kirkup, before its defacement under the name of restoration. Kirkup's copy was made surreptitiously on the inside of the vellum cover of a copy of Dante's *Convivio*; from this he subsequently made an enlarged water-colour drawing (now in the possession of Lord Vernon at Sudbury), of which a chromo-lithographic reproduction by Vincent Brooks was published in 1859 by the Arundel Society. The volume containing Kirkup's original sketch was bought at the sale of his library at Sotheby's in 1871 by Quaritch, and by him was sold for seven guineas to the late Colonel W. Gillum, by whom it was presented in April, 1908, to the Museo Nazionale at Florence.

In 1849 the name of D. G. Rossetti, unquestionably the most widely known and the most prolific of all the English artists who have painted from Dante, appears for the first time on the record. His earliest effort was a pen-and-ink drawing (now in the Birmingham Art Gallery) of a scene from the *Vita Nuova* (the work from which the majority of his subjects were drawn), namely, "Dante drawing an Angel on the First Anniversary of the Death of Beatrice" (*V. N.* § 35), being a study for a water colour of the same subject (now in the Taylorian Gallery at Oxford) painted in 1853. This sketch was the first of nearly one hundred paintings or drawings of subjects from Dante executed by Rossetti between

this date and that of his death (1882). His most important finished pictures, besides the above, include, in water colour: "Dante sees Beatrice at a Marriage-Feast" (*V. N.* § 14), 1851; replica in 1855-1856; "Giotto painting Dante's Portrait," 1852; "Meeting of Dante and Beatrice in Paradise" (*Purg.* xxx), 1852; replica in 1864; "Paolo and Francesca" (*Inf.* v), 1855; replicas in 1861, 1862; "Matilda gathering Flowers" (*Purg.* xxviii), 1855; "Dante's Vision of Rachel and Leah" (*Purg.* xxvii), 1855; "The Boat of Love" (*Son.* xxxii), c. 1855; "Dante's Dream" (*V. N.* § 23), 1856; study for the oil of 1871; and in oil: "Dantis Amor" (*V. N.* § 43; *Par.* xxxiii), 1859; a different design of the same, c. 1866; "Salutatio Beatricis in Terra—in Eden" (*V. N.* § 3; *Purg.* xxx), 1859; replica in water colour in 1864; "Beata Beatrix" (*V. N.* § 43), 1863, now in the Tate Gallery; replicas in water colour (reduced) in 1871, in oil in 1872, 1880; "Dante's Dream" (*V. N.* § 23), 1871, Rossetti's largest work, and considered by himself to be his masterpiece, now in the Walker Art Gallery at Liverpool; reduced replica in 1880, with double predella added, representing "Dante Dreaming" and "Dante Awakening from his Dream"; "La Donna della Finestra" (*V. N.* § 36; *Son.* xix), 1879; "La Pia" (*Purg.* v), 1881.

The range of subjects selected by the numerous artists (exclusive of "illustrators," such as Flaxman and Blake, and others to be mentioned later) who have drawn their inspiration from Dante is, considering the extent of the field open to them, a comparatively narrow one. The Paolo and Francesca episode has attracted by far the greatest number of artists, both painters and sculptors, there being more than fifty representations of this episode in one or other of its phases, of which nine are by sculptors. Among the paintings, besides those of Fuseli (1786, 1818), J. R. Smith (1803), and Rossetti (1855, 1861, 1862), already mentioned, are versions by Watts (British Institution, 1848; Grosvenor Gallery, 1879; the latter now in the Watts Gallery at Compton); Noel Paton (Royal Scottish Academy, 1851, 1852; the latter now in the Wrigley collection in the Bury Art Gallery); Leighton (Royal Academy, 1861, 1876; a study for the former in silver-point, made c. 1850, now in the Leighton House Gallery); F. B. Dicksee (Royal Academy, 1895); Byam Shaw (as detail of the picture "Love the Conqueror," Royal Academy, 1899); and G. W. Nesbit (Royal Academy, 1909). The representations in sculpture

are by R. Westmacott (Royal Academy, 1838, alto-relievo in marble, executed for the Marquess of Lansdowne, now at Bowood); A. Munro (Royal Academy, 1852, marble group, acquired by Mr. Gladstone); H. S. Leifchild (Royal Academy, 1854, 1860, marble groups); J. S. Westmacott (Royal Academy, 1879, basso-relievo in plaster bronzed); C. Ricketts (Grafton Gallery, 1909, bronze relief); F. Derwent Wood (as detail of his bronze of "Dante at Ravenna," Royal Academy, 1899; and bronze group, exhibited at the International Exhibition of Fine Arts at Rome in 1911); and Jennings (Royal Academy, 1912, marble group).

Of the Ugolino episode there have been eight representations, of which two are in sculpture; these include the paintings of Reynolds (1773) and Fuseli (1806), and the basso-relievo of Gallagher (1835), mentioned above; besides a sculptured group by J. B. Carpeaux (Royal Academy, 1871). Of Beatrice (assuming all the representations to be of Dante's Beatrice) there have been between thirty and forty; chief among the painters being Eastlake (Royal Academy, 1855) and Rossetti ("Beata Beatrix," 1863, and an oil, 1879, besides several studies), and among the sculptors, seven in number, A. Munro (Royal Academy, 1857) and A. Bruce Joy (Royal Academy, 1867). Of "La Pia" (*Purg.* v) there have been two paintings, that by Rossetti (1881) and one by Edwin Long (Royal Academy, 1890).

Of portraits, statues, or busts of Dante himself there have been more than a score. The portraits include that by Blake (*c.* 1801) mentioned above, an oil by Noel Paton (Royal Scottish Academy, 1852), a silver-point by Leighton (1853, now in possession of Mr. George Musgrave, translator of the *Inferno*), numerous studies by Rossetti for his "Dante's Dream," a water colour by Holiday (Royal Academy, 1875), and a coloured design for mosaic by Walter Crane (*c.* 1890). The best-known bust is that of A. Munro (Royal Academy, 1856), of which several casts are in private hands, besides one in the Bodleian at Oxford. A marble figure of Dante is included in the group of poets by H. H. Armstead (1876) in the south podium of the Albert Memorial. A fine statue by A. G. Walker (1904) fills one of the niches outside the St. Deiniol's Library at Hawarden.

Among paintings of other subjects are "Dante's Dream" (*Purg.* xxvii), by F. R. Pickersgill (Royal Academy, 1843); "Boccaccio's Visit to Dante's Daughter at Ravenna," by W. B. Scott (British Institution, 1852); "The Angel Pilot" (*Purg.* ii), by W. F. Woodington (Royal

Academy, 1855); "Cimabue's Madonna carried in Procession through the Streets of Florence" (Dante a spectator), by Leighton (Royal Academy, 1855), purchased by Queen Victoria; an unfinished study in oil of the same subject was sold at Christie's in 1912; Leighton's silver-point head of Dante recorded above was a study for the figure in this picture); "Dante returned from Hell," by A. W. Elmore (Royal Academy, 1858); "Meeting of Dante and Beatrice as Children," by Holiday (Royal Academy, 1861); "Heaven's Messenger" (*Inf.* ix), by Poynter (Royal Academy, 1862); "Dante in Exile" (*Par.* xvii), by Leighton (Royal Academy, 1864); "Dante and the Leopard" (*Inf.* i), by J. M. Swan (Royal Academy, 1878); "Meeting of Dante and Beatrice in Florence" (*V. N.* § 3), by Holiday (Grosvenor Gallery, 1883, now in the Walker Art Gallery at Liverpool; reproduced in colour in Italy as picture post-card; etched by C. O. Murray, Royal Academy, 1884); "Dante in the Valley of Terrors" (*Inf.* i), by W. F. Calderon (Royal Academy, 1886); "Dante and Virgil in Limbo" (*Inf.* iv), by W. Thompson (Royal Academy, 1891); "The City of Dis" (*Inf.* viii), by A. Goodwin (Royal Academy, 1892); "The Childhood of Dante" (*V. N.* § 2), by Jessie Macgregor (Royal Academy, 1892); "The Denial: Dante and Beatrice" (*V. N.* § 10), by Mrs. J. Y. Hunter (Royal Academy, 1900); "The Gate of Hell" (*Inf.* iii), "Geryon" (*Inf.* xvii), "Souls arriving in Purgatory" (*Purg.* ii), "The Valley of Kings" (*Purg.* vii), "Dante's Last Night in Purgatory" (*Purg.* xxxiii), by Roger Fry (Carfax Gallery, 1909).

Among English "illustrators" of Dante, besides Flaxman and Blake, may be mentioned Kirkup (forty-nine designs in the album volume of the Vernon Dante, 1865); Sarah Clarke (nineteen pen-and-ink sketches, now in the Bodleian, of "places of the exile of Dante," executed for Lady Ashburton, 1869-1875; eight reproduced in the *Century Magazine*, March and April, 1884); Mrs. Traquair (twenty-two designs in "Dante Illustrations and Notes," 1890; and forty-one water-colour "Illustrations of the Poems of the *Vita Nuova*," executed for Sir T. G. Carmichael, 1899-1902; photographic facsimile, 1902); Walter Crane (three designs in line for "The Vision of Dante," by E. Harrison, Chicago, 1892; and decorative panel of "Dante and the Lion, the Leopard, and the Wolf in the Forest," worked in embroidery by Mrs. Crane, and exhibited at the Arts and Crafts Exhibition, 1893; reproduced in



the *Studio*, II, 12); J. D. Batten (forty-four brush drawings in black and white in illustration of the *Inferno*, executed for Mr. George Musgrave, 1897-1900; exhibited at Leighton House, 1900; as yet unpublished); J. Kelt-Edwards (twelve illustrations in black and white for the Welsh translation of the *Commedia*, by D. Rees, Carnarvon, 1903); Blanche McManus (coloured drawings in "Dante Calendar" for 1904); Lonsdale Ragg (six drawings in black and white in "Dante and his Italy," 1907); Charles M. Gere (six illustrations, engraved on wood by W. H. Hooper, in Mr. St. John Hornby's *Ashdene Dante*, 1909); and Evelyn Paul (six illustrations in colour for "Stories from Dante," by S. Cunningham, 1910; and twenty-four drawings in colour and sepia for Rossetti's translation of the *Vita Nuova*, 1915).

The burlesque element is represented by Rossetti, with a pen-and-ink drawing of "Dante and his Circle" (in travesty of the title of his volume of translations from Dante and his contemporaries)—Dante and the other poets leaping through hoops; by Harry Furniss, with a caricature (*Punch*, June 23, 1883) of Holiday's picture of "Dante and Beatrice" of that year; and by Max Beerbohm, with "Dante in Oxford"—Dante being proctorised (Carfax Gallery, 1904; reproduced in "The Poet's Corner").

Finally, it may be recorded in this connection that a cinematograph of "Scenes from the *Inferno* of Dante" was on exhibition in England in 1912. Virgil ("a pious pagan poet of olden days"), Beatrice, and Dante figured on the films. Ugolino in the Tower of Famine was one of the scenes. Lucifer champing Judas in his jaws in the pit of Hell was another. No one under sixteen was admitted, the horrors being considered too realistic for young persons.

FIVEWAYS, BURNHAM, BUCKS,  
ENGLAND, OCTOBER, 1918

A few additional items, which came to hand while the sheets were passing through the press, have been included, some in their places in the chronological list, the rest in an *Appendix*.

MAY, 1920